

SOTHEBY & CO.

34 & 35 NEW BOND ST., LONDON, W1

CATALOGUE

OF

A REMARKABLE COLLECTION

OF

JAPANESE POTTERY

The Property of A LADY

AND

JAPANESE WORKS OF ART

The Property of VARIOUS OWNERS

Day of Sale:

**MONDAY, MARCH 11th, 1968
AT TWO-THIRTY PRECISELY**

1968

Price 4/-

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CATALOGUE
OF
**A REMARKABLE COLLECTION
OF
JAPANESE POTTERY**

The Property of a Lady
COMPRISING
FINE GLAZED WARES FOR THE TEA CEREMONY
INCLUDING
TEA BOWLS, TEA JARS, WATER JARS AND OTHER UTENSILS FROM
SEVERAL MAJOR POTTERIES AS WELL AS MANY INTERESTING
EXAMPLES FROM THE MINOR KILNS
KOREAN POTTERY OF THE KORYU DYNASTY
AND
JAPANESE PORCELAIN OF THE SEVENTEENTH TO THE NINETEENTH
CENTURIES
ALSO
SHIBAYAMA AND LACQUER WARES
The Property of Various Owners

WHICH WILL BE SOLD BY AUCTION
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Day of Sale:

MONDAY, MARCH 11th, 1968
AT TWO-THIRTY PRECISELY

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Illustrated Catalogue (7 Plates), Price 4/-

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e.g. A pottery horse in our opinion of the T'ang Dynasty is catalogued as:—
A pottery Figure of a Horse, 14in., *T'ang Dynasty*.
- 2 No firm attribution to a period is intended by any word in a description not confirmed by an attribution in italics at the end of the description, after the measurement and mark, if any.
e.g. A pottery horse of doubtful period which may, however, date wholly or in part from the T'ang Dynasty is catalogued as:—
A T'ang Figure of a Horse, 14in.
and a pottery horse in T'ang style but clearly of later date as:—
A Figure of a Horse, in T'ang style, 14in. or
A decorative Figure of a Horse, 14in.
- 3 Where a reign mark is given after the measurement no attribution to the period of this reign is intended unless the words "*and period*" are added.
e.g. A dish bearing the reign mark of Chia Ching, and in our opinion of the period, is catalogued as:—
A blue and white saucer Dish, 7in., *six character mark and period of Chia Ching*.
a dish bearing the reign mark of Chia Ching, but of doubtful period, or of 19th or 20th century date, as:—
A blue and white sauce Dish, 7in., *six character mark of Chia Ching*.
and a dish bearing the reign mark of Chia Ching, but in our opinion of the period of K'ang Hsi as:—
A blue and white saucer Dish, 7in., *six character mark of Chia Ching, K'ang Hsi*.
- 4 Where an attribution is given to a piece described after one or more other pieces in the same lot, without individual attributions, all these pieces belong in our opinion to this one period.
e.g. A plate, three saucers and a meat dish, in the same lot, all in our opinion of the period of Ch'ien Lung, are catalogued as:—
A 'famille-rose' Plate, 9in.; three Saucers; and a blue and white meat Dish, 11in., *Ch'ien Lung*.
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P R E F A C E

This remarkable and comprehensive collection of Japanese pottery was formed during the latter part of the last and the beginning of the present century. The former owner built the collection for the purposes of study, as well as a tribute to the aesthetic and techniques of the potter's art.

He received much help and encouragement from his good friend Edward S. Morse, keeper of the Department of Japanese Pottery at the Boston Museum of Fine Arts, and author of "The Catalogue of the Morse Collection of Japanese Pottery in the Boston Museum of Fine Art", Cambridge, 1901.

The collection consists of pieces in the traditional styles of famous masters, as well as interesting examples from many minor potteries and individual kilns, some of which are virtually unknown in the Western World. The glazing and firing techniques were often of such high quality that numerous potters all over Europe have attempted to imitate them, mostly without success. It is hoped that this, and the catalogue of the second portion, will provide scope for further study and a greater appreciation of Japanese ceramics.

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DAY OF SALE:
Monday, March 11th, 1968
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KOREAN POTTERY

- 1 A Korean six-lobed Saucer Dish, covered with a greenish-brown Celadon glaze, 6in.; and a trembleuse Cup Stand engraved with formal leaves and flowers, 6in., *Koryu Dynasty* (2)
- 2 A six-lobed Bowl of uneven shape, due to misfiring, similarly glazed to the preceding, 7in.; a small Dish with a raised leaf design, 6in.; and a larger heavily potted Bowl, deeply grooved near the foot and covered with a sandy glaze, 8in., *late Koryu Dynasty* (3)
- 3 A Celadon Sagger Waster Cup Stand; a similar Bowl with the edge of another attached, 6in.; a small conical Bowl, 5in.; a Saucer; and a small round Bowl (5)

JAPANESE POTTERY

4 KOREAN STYLE: A Hakeme Jar with white slip brush marks round the upper part, 4in.; and a deep Bowl with incurved lip, brushed all over with slip and marked with darker fissures, 6in., 17th Century (2)

5 MISHIMA: An early Yatsushiro Jar with inlaid slip design of four circular medallions, 5½in.; and a Tea Bowl, the interior covered with white slip, the outside with linear design, 5in., early 17th Century (2)

6 MISHIMA: A late double gourd Bottle with typical slip decoration, 9in., seal mark; a Beehive-shaped Bottle with designs in slip, 8in.; and a conical Bottle with slip decoration over the pale grey glaze, the neck silver mounted, 10in. (3)

7 A GOOD KARATSU MISHIMA BOWL of irregular oval shape, the typical pale brown glaze with bands of formal patterns in white slip impressed on the reddish brown body, 8in. by 10in., late 17th Century

[See ILLUSTRATION facing page 8]

8 An attractive Bowl with a blurred Mishima design of creamy white slip inside and out, 5½in.; a shallow Bowl with bands of Mishima designs on the inside and Hakeme bands on the back, 6in.; and a Satsuma Tea Jar with a Mishima pattern, ivory cover (3)

** The last is said to have been made at Nageshirogawa in about 1750.

9 AKAHADA WARE: A Tea Bowl covered with a greenish-brown glaze and with an impressed stork design, 4in., seal mark impressed; a large Tea Jar covered with a thick flocculent glaze, mark Akahada yama impressed; and a Sake Bottle in tones of green with horizontal grooving, 8in. (3)

** Pottery has been made at Akahada in the province of Yamato since the 17th Century; marked pieces, however, were not produced before the end of the 18th Century and they continued into the 19th Century in great profusion.

10 SOMA WARE: A typical Tea Bowl of irregular shape, with a horse tied to a post in relief and covered with a blue-green glaze, marked *Kaneshige*; another of similar form with a horse between two posts, marked *Kaneshige*; an uncommon Soma Bowl with red interior; a brown flecked Bowl with a white horse in relief; two other Soma pieces; and an Akahada Tea Bowl with a brush drawing of two horses beneath the buff glaze (7)

** The pottery of Soma in Iwaki province was made from the 16th Century and continued until the end of the 19th Century. Amano Kaneshige made wares in the traditional Soma style around 1880 and his mark is illustrated by Morse, Nos. 4244, 4247 and 4251.

11 SATSUMA: A JAR IN SUNKUROKU STYLE, carved with three bands of diaper beneath the feldspathic glaze in the manner of the Sawankalok (Sunkuroku) stonewares, 13½in., *Tadeno factory, Satsuma, Bunka-Bunsei period*

12 A GOOD BIZEN FIGURE OF HOTEI, shown standing, holding a fan in his left hand, the natural "salt glaze" surface pleasantly variegated to give texture to the front side, showing that it was under some degree of control, c. 1800

13 SHINO: A GOOD LARGE BOWL SHAPED AS A LUCKY BAG, the whole covered with a typical pitted white thick glaze, the bag string shown knotted at the front and of grey-blue tone, a few other touches of blue inside, possibly Shuntai work of some age, showing signs of usage, 15½in.

[See ILLUSTRATION facing page 8]

14 AN AWATA DOUBLE GOURD BOTTLE painted with Ho-ho birds between bands of blue and green enamel, 12in.; and another double gourd Bottle painted with various designs in blue and green enamel, 11in. (2)

15 A RARE BLUE BIZEN EWER, of double gourd shape, the handle well formed as a vine spray on which is a wasp in relief, the whole in high temperature stoneware with a naturally glazed surface, 7¾in., c. 1850

16 A FINE HAGI TEA BOWL of almost conical form, the pink body showing through the pearl grey crackled glaze which falls short of the cylindrical foot, the bowl is heavily repaired in gold and red lacquer, *late 16th Century*

[See ILLUSTRATION]

17 AN EARLY E-KARATSU FOOD BOWL with slightly everted lip, and spout, covered inside and out with a pale café-au-lait glaze, falling short of the foot and with three freely brushed designs in brown, the rim repaired lacquer, *Momoyama period*

** A similar bowl of this rare type is in the British Museum, from the Franks bequest.

[See ILLUSTRATION]

18 AN UTSUTSUGAWA BOWL of shallow rounded form, the inside with a cracked cream glaze, the exterior similarly glazed and with two large irregular panels bordered in chocolate brown, *c. 1700*

** A pair of small cups of this type was included in the Sloane collection, now in the British Museum.

[See ILLUSTRATION]

19 A tasteful Tea Bowl covered with a grey-green glaze over horizontal bands, the cone of Mount Fuji reserved in a paler tone with wild geese and reeds in greyish underglaze cobalt, *impressed mark*

20 A PORCELAIN TEA BOWL painted in coloured enamels on the grey body with a flying crane on one side and a standing crane on the other, *impressed mark, Arita Ware, 18th Century*

** This charming bowl has an undeciphered impressed mark in an oval reserve. The drawing is in the Kano style, executed with the minimum of strokes.

21 A DOHACHI LANDSCAPE TEA BOWL, painted with the cone of Mount Fuji among clouds and a landscape in cobalt blue with a willow tree in the foreground, *impressed mark in soshō in an oval reserve, Dohachi, 19th Century*

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22 AN OLD KIYOMIZU TEA BOWL sketchily painted with flowering plum, bamboo and a pine tree in cobalt blue and white slip beneath a buff glaze over the stoneware body, 18th Century

23 A GOOD SHUNTAI DISH, painted with a branch of green leaves within a shallow green rim, $8\frac{1}{4}$ in., seal mark Shuntai; and an Ohi Bowl showing a yellow daikon with blue leaves on the brown ground, all in lead silicate, low temperature enamels, $8\frac{1}{2}$ in., seal mark Ohi (2)

** Shuntai, who came from Owari and was the son of the potter, Shunzan, made tea-ceremony utensils in the Owari manner. His succeeding generations made various wares including painted wares like the present example.

24 AN EARLY YAMASHIRO TEA BOWL, of irregular shape, glazed inside over the red body in pale grey, the exterior with a typical cream glaze with flowerheads in resist, repaired

25 A Hagi Tea Bowl of irregular oval form, covered with a cracked café-au-lait glaze falling short of the foot on the outside; and a Hagi Saucer Dish with a cream crackled glaze, six spur marks in the centre and repaired on the rim, $7\frac{7}{8}$ in., 17th Century (2)

26 An Ofuke Bowl of wide form in five irregular lobes, flocculently glazed in tones of cream, green, brown and blue over the red body, $7\frac{7}{8}$ in., 19th Century

** This kiln is alleged to have been built within the precincts of the Nagoya castle.

27 A small Ofuke Bowl of irregular shape, covered with a flocculent treacle glaze with splashes of blue; and a small Dish, the exterior with a sunburst effect in various colours, the interior with a deep pool of blue to one side, 19th Century (2)

28 A LARGE SHIDORO TEA STORAGE JAR of ovoid shape with everted neck and with two loop handles on the shoulders, covered with a flocculent brown Seto type glaze, falling short of the foot, 13in., mark impressed

** The Shidro kiln started around 1500 in the province of Totomi. The mark on the present example is that illustrated in Morse, No. 1707, and has not been deciphered.

29 A CREAM GLAZED WATER JAR of baluster form with everted lip, a green splash over one side, in Kuang Tung style, 8in., marks impressed, with lacquer cover, probably 18th Century

** With this lot is sold an *origami*.

30 ANOTHER WATER JAR, of bulbous ovoid shape, the top part unglazed and incised with a dragon and cloud design, the lower half covered with a grey Karatsu style glaze, 6 $\frac{3}{4}$ in., probably 18th Century; with a lacquer cover surmounted by a silver knob

31 A BULBOUS KETTLE-SHAPED MIZUZASHI covered with a lead silicate dark glaze suggesting the surface of an old cast iron Ashiya Tea Kettle, with gourd handles and a gourd leaf design, with characters in relief on the reverse, 7 $\frac{3}{4}$ in., with lacquer cover, 18th Century; and a Shigaraki Vase with splashes of green and aubergine on a high-fired body, 7in. (2)

32 A GOOD SETO VASE of irregular bulbous form with eight studs on the wide slightly everted neck, the whole covered with a variegated brown glaze falling short of the foot and exposing the red body, 8in., 18th Century

33 AN ORIBE JARDINIERE of wide trumpet form, painted on one side of the interior in underglaze black with coolies running in a rain storm, a dark green splash of glaze on the other, continuing outside, 9 $\frac{1}{4}$ in.

34 An attractive Bottle of pear shape, the matt black glaze with a rich green overglaze running down from the narrow neck and finishing in irregular drips, the rim with a gold lacquer repair, 10 $\frac{1}{2}$ in.

35 NINSEI STYLE: A Tea Bowl, the black enamel ground with coloured enamel fans reserved, seal mark *Ninsei* impressed; and a deep Tea Bowl, enamelled in black with a burnished gold border imitating a dripping glaze, impressed mark *Ninsei* (2)

36 NINSEI STYLE: A Tea Bowl with a wave pattern in blue and green enamels on the dark brown unglazed body, impressed mark *Ninsei*; and a shallow Tea Bowl with *nadeshiko* (Pinks) in red and green enamel, mark impressed *Ninsei* (2)

37 A GOOD NINSEI STYLE TEA BOWL, decorated in coloured enamels on the black ground with four groups of *mon*, a border of stiff leaves over the crackled cream glaze on the inside, *mark impressed Ninsei*

38 An Awata shallow Bowl with reeds in red, green and blue enamel on the buff glaze, the interior with a wild goose painted beneath the glaze, *marked Ninsei*; a deep Tea Bowl painted with a flight of *chidori* and a full Moon in underglaze iron pigment, *marked Ninsei*; and another painted with lotus leaves and reeds and with a kingfisher in red and green enamel, waves below in silver, *marked Ninsei* (3)

TEA JARS

39 A large Tokorami style Tea Jar, of wide form, the crackled cream glaze decorated with brushed designs in blue slip and brown; and a smaller Ki-Seto Tea Jar covered with a rich crackled buff glaze, ivory covers, 18th Century (2)

40 A Shigaraki Tea Jar, the light brown glaze with two darker splashes, the light buff foot slightly everted; an Omi Jar with iridescent brown glaze and angular shoulders and ivory covers; and two small Jars, one of Takatori type with a loop handle (4)

41 A Takatori Jar of slender form, the brown glaze with an ochre streak; an early Karatsu Ware Jar with a misfied grey glaze; and a good Seto Jar, the splashed brown glaze falling short of the foot, ivory covers (3)

42 A large Tamba Jar of shouldered form and with a central groove, the dark brown glaze with pale splashes; an Ise Jar of beehive shape with a crackled green and yellow glaze; and a squat Ofuke Jar, the crackled glaze with five cranes in white slip, ivory covers (3)

43 A GOOD ORIBÉ TEA JAR of irregular form, the brown glaze with designs etched in white slip, 18th *Century*; and a Nohigama Jar of shouldered form, with a brown glaze in irregular zones, 17th *Century*, ivory covers (2)

44 A Satsuma Jar, the sponged brown glaze with an iridescent green splash; another with two small loop handles; and a later Jar of unusual form, ivory covers (3)

45 A late Seto Tea Jar covered with a typical glaze; another late Jar of unusual form; an Izumo ware Jar with a bright ochre splash; and two other late Jars, ivory covers (5)

46 A FINE TEA JAR of small size, the flocculent brown glaze with ochre streaks and falling short of the buff foot, attributed to Toshiro II, ivory cover, 17th *Century*

** With this lot is sold an Origami, claiming that the jar was made by Toshiro II.

[See ILLUSTRATION]

47 An old Seto Jar, the sponged pink and brown glaze darker splashes; and a Sobokai Jar of shouldered ovoid form, covered with a mat brown glaze, ivory covers, 17th *Century* (2)

48 A Toshiro style Jar of wide form, covered with a flocculent brown and black glaze; a Seto Jar, the yellow splashed brown glaze falling short of the foot; another Seto Jar with yellow splashes; and a later Jar, ivory covers (4)

49 A GOOD TEA JAR of irregular shouldered form, the brown glaze with red and yellow splashes falling over one side, the other side showing the red body, ivory cover, 17th *Century*

** With this lot is sold an Origami, attributing the jar to Shimbei who lived in Kioto and studied pottery making at Seto, Owari.

[See ILLUSTRATION]

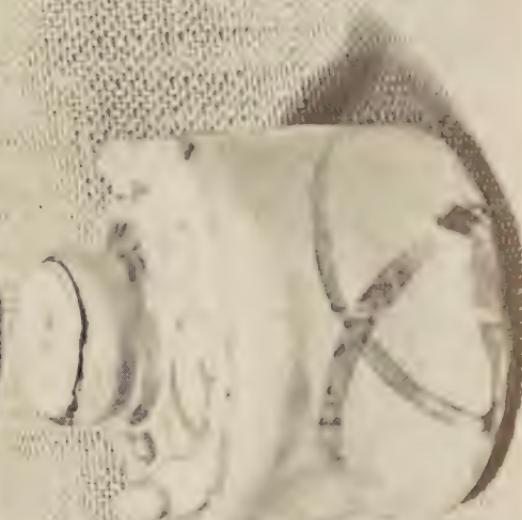
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50 A Seto style Jar of narrow form, attributed to Genjuro; an early Satsuma shouldered Jar with straight sides and a yellowish glaze; a Seto Jar of bulbous form with a short cylindrical neck; and three other Jars, one damaged, ivory covers (6)

51 A Seto Jar of depressed globular form with typical splashed glaze; another of large size; a Jar with iridescent brown and silver glaze; and another with a Yuteki style glaze of black with silver spots, ivory covers (4)

52 A Yatsushiro Tea Jar, the grey glaze with regular white stripes falling over the shoulders; a late Seto Jar with a hare's fur splash to one side; and two late Jars (4)

53 AN UNUSUAL JAR in the form of a node of bamboo, with an iridescent brown glaze, a dark splash falling down one side, ivory cover, *late 16th Century*, attributed to Seto Jiohachi

[See ILLUSTRATION facing page 12]

54 MODERN DECORATIVE TEA JARS: One of beehive shape with an unusual purple blue glaze over a red body; another of Omi Ware; a late Takatori Jar; and three others, four with ivory covers (7)

55 A Seto Tea Jar of large size, covered with a flocculent brown glaze, darkening to one side; a small Furudashi Jar, the brown and ochre glaze falling short of the foot; and another of Takatori type, ivory covers (3)

56 A Takatori style Jar of double gourd form, covered with a brown and black glaze; a Jar of square section, the iridescent brown glaze falling short of the foot; a late Satsuma fluted Bottle painted in colours over the cream glaze, wood cover; a flocculent-glazed Jar of waisted form, three ivory covers (4)

57 An unusual Jar of straight-sided form, covered with a heavily crackled white glaze; and an Oil Jar of depressed globular shape covered with a brown glaze and with two loop handles, ivory covers (2)

58 An early Seto Jar, the mottled brown glaze falling short of the foot; a Korean Jar of straight-sided form, decorated in Mishima style; a good Satsuma Jar with Takatori style icicle glaze; and a Shigaraki type Jar with two loop handles and a green drop over the pale brown glaze, ivory covers (4)

59 A Seto Tea Jar, the flocculent Tobikusuri glaze falling short of the foot, ivory cover, 18th Century; another of squat form; and a Satsuma Jar, the brown glaze streaked with yellow (3)

60 A GOOD LARGE SATSUMA TEA JAR, the rich flocculent brown and yellow glaze falling in heavy drops towards the foot, late 17th Century; and an Owari Jar of irregular form, the mottled brown glaze with fine dark splashes, 18th Century, ivory covers (2)

[See ILLUSTRATION facing page 12]

61 A Takatori Jar of ovoid shape, with two loop handles, covered with an iridescent brown glaze; a small Seto Jar with a dark mottled glaze, 18th Century; and two later Jars, one of double gourd form with a pink and yellow splashed glaze, ivory covers (4)

62 A Satsuma Tea Jar, the lower half glazed white with brown decoration, the upper part of mottled brown, *mark of Yamaichi impressed*; and four other Jars, each with a different glaze, ivory covers (5)

63 A large Seto Tea Jar of wide straight-sided form, covered with a slightly iridescent brown glaze, mottled with black to one side, 18th Century; a tall tapering Jar, the flocculent glaze falling short of the foot; and a Mishima type Jar with white slip linear decoration over the pale Celadon glaze, 19th Century, ivory covers (3)

64 A SHINO TEA JAR with matt glaze showing reddish patches where the body is exposed, with greyish-cobalt blue scrolls on the shoulder and reeds on the sides, with two loop handles, 18th Century, ivory cover

[See ILLUSTRATION facing page 12]

65 SATSUMA: A Tea Bowl of regular form covered with a crackled cream glaze, *mark Taizan impressed*; and a Plate in the form of a leaf, the veins incised, the whole covered with a typical crackled glaze, 9½in.,
circa 1800 (2)

66 A Satsuma Tea Bowl supported on a low foot and decorated round the sides in coloured enamels with hats and toys; and an unusual Banko Bowl, the outside incised with stylised dragons, the inside decorated in coloured enamels over the cream glaze with a floral medallion and cloud scrolls, *mark impressed, Banko Yusetsu* (2)

** For the mark on the second, see *Morse*, No. 1211.

67 A Setosuke Tea Bowl of typical form, covered inside and outside with a mottled grey-brown glaze, *mark impressed Setosuke*; and a Nimpei Bowl, decorated in iron-red with a cray fish with a shiny cream glaze, *seal mark impressed* (2)

68 BIZEN: An unusual Sake Bottle of cylindrical form, the neck to one side and the top with a shishi and peony in relief, the turned body covered with a typical dark brown glaze, 5½in.; and a Tea Bowl, the brown glaze with a pale drop to one side (2)

69 An uncommon Korean style Tea Bowl entirely covered with white slip applied in the Hakeme brushed technique over the dark grey-brown body, 18th Century

70 A GOOD EARLY GOROSHICHI STYLE TEA BOWL in stoneware of irregular shape, decorated beneath the crackled glaze with plum blossom, bamboo and a pine tree in cobalt blue, late 17th Century

71 AN ATTRACTIVE TEA BOWL covered with a Kuang Tung Chun style glaze, falling short of the foot, the rim with four well defined red and gold lacquer repairs, 17th Century

72 ZENGORO HOZEN: A TEA BOWL decorated on the crackled cream glaze with a crane medallion in white and iron red among gold waves, impressed circular seal, *Kahin Shiryu*

** The mark is that of the eleventh generation of the Eiraku family and is illustrated in *Morse, op. cit.*, p. 275, No. 3857.

73 A small Satsuma Tea Bowl covered with a fine pearly white glaze and sparsely decorated with nadeshiko (pinks); and a large Akahada Tea Bowl decorated in iron-red with a cray fish, *impressed mark* (2)

74 A good double glazed Satsuma Tea Bowl decorated with a formal pattern in red, green and gold; and a small Satsuma Vase decorated with various flowers and a spiral band, 5in. (2)

KENZAN STYLE WARES

75 A double gourd shaped Bottle covered with a black Raku style glaze and with a branch of willow in resist with two characters, 4 $\frac{3}{4}$ in., bearing the signature *Kenzan*

76 A GOOD STORAGE JAR, of almost straight-sided form with an incurved lip, covered with a black Raku style glaze and with three cranes applied in white enamel to one side, 5 $\frac{1}{4}$ in., bearing the signature in a white reserve beneath, *Kenzan*, lacquer cover



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77 A FINE LARGE KOYETSU STYLE BUCKET of cylindrical form, crudely painted in sepia over the white glaze with stylised poppies and a poem, the straight handle covered with a mottled brown and yellow glaze, 8in. by 10½in., inscribed beneath with a poem and bearing the signature *Koyetsu with Kakihan*

** The design is probably taken from a screen by Koyetsu.

[See ILLUSTRATION]

78 A KENZAN STYLE TEA BOWL, the glaze of black Raku type of slight greenish-brown tone incised in resist with a pawlolia tree on one side, the trunk in brown, the leaves of Autumnal tones, *bearing the signature in a rectangular reserve, Kenzan*

[See ILLUSTRATION]

79 A RARE KENZAN TEA BOWL, covered with a high-fired crackled feldspathic glaze and with iron rust edge, painted in iron rust and underglaze blue with bold trees among cloud bands, bearing the signature *Kenzan*

** High temperature pieces by Kenzan are very rare; the British Museum example, painted by Korin, is of this type and has been illustrated in Raymond Johnes *Japanese Art*, pl. xxxviii.

[See ILLUSTRATION]

80 AN OCTAGONAL ASH POT, of stoneware, with a high-fired buff glaze, decorated in green, red and yellow enamels with Ho-ho birds and scrolls, 4in., *bearing the signature Kenzan*

** Certainly an old piece and possibly by one of the earlier masters of this name.

81 A GOOD POTTERY INRO of three cases, boldly decorated with a dragon among clouds in relief, painted with green enamel on a gold ground, *bearing the signature Kenzan*, with pearl Ojime and carved wood shishi Netsuke

** It is known that Kenya made Inro as well as Netsuke and the present example is possibly attributable to him.

82 A KORO of bulbous form, decorated with a Sawankalok design in iron red and brown beneath the glaze, *bearing the signature Kenzan*, the silver cover with green enamel details; and a late Kutani Incense Box of circular shape, with green decoration, $3\frac{1}{2}$ in. (2)

83 A MIZUSASHI or storage box of flattened rectangular form, covered with a brown lead glaze of Raku type, and decorated in white slip with plum blossom on one side and a mass of maple leaves on the other, lacquer cover, $9\frac{3}{4}$ in. long, *bearing the signature Kenzan*; and a Raku Vase of cube shape, supported on a spreading foot, the neck glazed red, $7\frac{1}{2}$ in. (2)

84 A GOOD SATSUMA HARE'S FUR BOWL of conical form, the green and black glaze falling short of the foot on the exterior, the rim mounted in silvered metal, 18th Century

85 A Chinese Hare's Fur Bowl of conical form, the brown and black glaze falling short of the foot on the outside, the rim with metal mount, Sung Dynasty

86 A GOOD SATSUMA HARE'S FUR BOTTLE of pear shape, covered with a typical rich glaze in tones of black, brown and ochre, the neck with a shaped brass mount, $6\frac{3}{4}$ in., 18th Century

87 A BAIRIN TEA BOWL of small size, the regular body with incurved rim and covered with a rust glaze, *impressed mark, Bairin, circa 1800*; and a larger Karatsu style Tea Bowl, painted on one side with a crane over the pale brown crackled glaze (2)

88 A very fine Sake Bottle of squat shouldered form, covered with a lustrous blue-black glaze of great depth, 5in.; a baluster-shaped Jar, the brown glaze with rust splashes, $5\frac{1}{2}$ in.; and a slender Bottle with a flocculent brown, rust and ochre glaze, $6\frac{1}{2}$ in. (3)



89 A Sake Bottle of rounded square section, covered with a dark honey glaze with blue splashes, $6\frac{1}{4}$ in.; a baluster Vase covered with an unusual iridescent glaze on a white base of brown, blue and purple with a snowflake effect, 7 in.; and a double gourd Bottle of similar type, the glaze in tones of blue and brown over crackled white, $7\frac{1}{2}$ in. (3)

90 A GOOD LATE RAKU TEA BOWL of slightly waisted form, covered inside and out with a lustrous black glaze with clouds of mottled red, c. 1850

91 AN UNUSUAL TEA BOWL of English silver form, the lower part gadrooned, the whole covered with a flocculent blue and brown glaze, imitating that on Kuangtung stoneware, dated 2nd year of Temmei (1782)

92 A RARE TEA BOWL in Chinese 14th Century style, by Goroshichi, the outside painted in underglaze-blue with two zones of scrolling lotus and false gadroons, the interior with scrolls and an unglazed firing ring, standing on a tall cylindrical foot, mid-17th Century

[See ILLUSTRATION]

93 An Annamese Bowl of deep form on a high foot, similarly decorated in blue to the preceding lot, the rim with a repair in Kyoto pottery to match, 16th Century; and a later Goroshichi Tea Bowl in Annamese style, 19th Century

94 A RARE YAMASHIRO TEA BOWL covered with a pale brownish-green Celadon glaze, sketchily painted in brown with a heron on a branch, a poem on the reverse, marks impressed Omuro and Toho, c. 1860

** The maker was called Zenshiro and was a younger brother of Wagen.

[See ILLUSTRATION facing page 20]

95 A TAKATORI MIZUZASHI of wide ovoid shape, with two loop handles, the flocculent treacle glaze darkening towards the foot, $7\frac{1}{4}$ in., lacquer cover, 18th Century

96 A GOOD KOSOBE BOWL of semi-conical form, the lower part faceted on the outside, painted beneath the pitted and crackled white glaze, with two crabs in brown and blue, *signed beneath Kosobei, early 19th Century*

** This pottery, in Settsu, was said to have started producing wares during the latter half of the 18th Century.

[See ILLUSTRATION]

97 AN AKAHADA TEA BOWL of typical form, the exterior modelled with the peak of Mount Fuji, the whole covered with a dark treacle glaze thickening towards the foot, *signed Akahada Yama, early 19th Century*

98 A SATSUMA BOWL with deep rounded sides and slightly flared rim, the interior with an oatmeal glaze, the outside with a chocolate-coloured glaze with flocculent splashes, *signed Yoshimitsu, c. 1860*; and a Bizen Tea Bowl of the usual type covered with a matt brown glaze over the red body
(2)

99 OWARI: A GOOD SHINO TEA BOWL of slightly incurved regular form, covered with a heavily crackled and pitted white glaze, the rim with several repairs in gold lacquer, *late 18th Century*

[See ILLUSTRATION]

100 A Satsuma double gourd Bottle, the dark brown glaze with several flambés splashes, 9½in., *mark impressed*; and a Bowl with pinched lip, decorated with flowers in coloured enamels over the crackled cream glaze, *seal mark Rakusan*
(2)

101 An attractive Minpei Tea Bowl decorated in gold and coloured enamels with a landscape over the creamy white glaze, *mark impressed*; and a Satsuma Bowl painted with three flaming Tama and pines in coloured enamels, gilt rim
(2)

96

97

98

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102 An attractive Yatsushiro Bottle of slender form, decorated over the grey glaze with two cranes in coloured enamel, a poem on the reverse, $6\frac{7}{8}$ in.; and a Tachikui Bottle of typical form, painted with a crane in brown and white enamels, 7 in. (2)

** For the second type, see *Morse*, pl. xvi, Nos. 2157 and 2158.

103 BLACK SATSUMA: A Tea Bowl of slightly irregular shape, the white porcellaneous body covered with a black glaze on which cloud scrolls are reserved in brilliant blue, green and red enamels, *early 19th Century*

104 BLACK SATSUMA: Another Tea Bowl, decorated in iron red and gold with a brilliant cherry blossom design on the buff grey stoneware body which shows on the undecorated interior, *early 19th Century*

105 DOHACHI: A TEA BOWL IN ANNAMENESE STYLE, the brownish cream feldspathic glaze with a green splash and under painted with numerous parallel rows of characters and dated Tempo 13, *conch shell seal Dohachi*

** For the conch shell seal of the second generation, see *Morse*, *op. cit.* p. 242. The date (1843) is significant as in that year Takahashi Dohachi started his kiln at Momoyama, Fushimi.

106 DOHACHI: ANOTHER BOWL OF SIMILAR TYPE, painted beneath the glaze in iron with vertical parallel rows of characters and a stylised mask with a thick drop of white slip falling from the lip, the whole covered with a cream glaze, *mark impressed Taka (?)*

[See ILLUSTRATION facing page 20]

107 AN OHI WARE TEA BOWL of Raku type, the thin body covered with a rich rust coloured lead glaze, *18th Century*

** A fine specimen of this ware is in the British Museum, in the Raphael Bequest.

108 AN EARLY RAKU TEA BOWL of unusually wide form, the glaze of mottled pink and grey-green tones inside and out, the foot of red biscuit, the rim having been repaired in lacquer, *probably 17th Century*

** An unusual Bowl, probably made by a fringe member of the school rather than a main line master.

[See ILLUSTRATION facing page 20]

109 A Bottle with loop handles on the shoulders, covered with a tea dust glaze, the neck gilt, $9\frac{1}{2}$ in.; a Soma hanging Vase in the form of a ship with natural twig handle for suspension; and a Tea Caddy with pale brown mottled glaze, the cover in silver with coloured enamel detail, signed *Inouye Ryosai* (4)

110 A small Jar, the body covered with a dark brown glaze, the neck with a tea dust finish, 4in., attributed by Morse to Izumo; a good Tall Vase, covered with a green glaze over the high fired grooved body, 9in. *Banko seal mark*; a brown Stem Cup, 5in., *stamped mark*; a Jar with four loop handles and covered with a black glaze; and a Bottle of four-sided shape, with a cream glaze, $7\frac{1}{2}$ in. (5)

111 A WELL FINISHED MIZUSASHI of typical form, with sunk cover, the brilliant high fired black glaze running down over the pale Celadon underglaze and with flowers in white slip and sprinkled red maple leaves, the base unglazed, *hexagonal stamp Rokubei*

** The stamp is somewhat obscured but has been read as Rokubei by Morse.

112 A SETO VASE, the typical brown glaze with a flocculent Kuang Tung overglaze running down in drips from the shoulder, 10in.; and a Seto Jar of squat form, covered with a brown speckled glaze, 5in. high by 9in. wide, lacquer cover (2)

113 A Takamatsu rare model of a Hare on a Rock, the ears defective, 7½in., seal mark *Taka*, signed *Sanekazu*; a large triangular *Bon*, 14½in.; and a Bottle with a green glaze over the cream crackled base, 6½in.
(3)

114 A Kinkozan Bowl of ovoid shape set on a cylindrical foot, painted over the crackled cream glaze with a scrolling aoi plant in blue, 3¾in., mark impressed; and a small cylindrical Bowl set on a shaped foot and painted in similar style with a diaper pattern, 2¾in., mid-19th Century
(2)

115 A HAGIYAMA MIZUZASHI, of unusual tapering oval form, the rim depressed on either side, covered with a rich flocculent treacle glaze falling short of the foot, revealing the red body, the interior left unglazed, 9in., wood cover with ivory knob and two soshō characters in low relief, 19th Century

116 A Vase of unusually wide baluster form, set on a slightly spreading foot, the crackled cream glaze overlaid with black and with splashes of white slip, 8in.; and a Bizen-turned Vase of ribbed ovoid shape, with everted neck, the upper part with a light brown glaze, falling in thick drops over the shoulders, 8½in., early 19th Century
(2)

117 An amusing late Bizen Box and Cover in the form of the Badger Tea-kettle, the head, tail and other details with a pale brown glaze, the remainder left in the white biscuit, loop handles, 5¼in.; and a Wine Bottle of waisted form, covered with a crackled olive-green glaze, 6½in., mark *Naosaku* impressed
(2)

** The maker of the second was Masamoto Naosaku who worked in Tamba Province during the middle of the 19th Century

118 A Soma Bottle, the globular body with bands of diaper and scales in low relief and covered with a treacle glaze, the pear-shaped neck with a high-fired black glaze, 9½in.; and a Vase of irregular hand-moulded form, the flocculent treacle and green glaze with white slip falling in controlled drops down the sides, 10in., mid-19th Century
(2)

119 A KINKOZAN HANAIKE, of double gourd shape, the dark body with a rough surface and lightly covered with a brown glaze overglazed with controlled blue and purple falling down one side, $7\frac{3}{8}$ in., seal mark impressed

** For the work of Toyosuke, see *Morse, op. cit.* p. 214. The

120 A Satsuma Stem Cup, of irregular form and set on a high spreading foot, the dark olive-green glaze with sparse decoration in white slip, 5in.; and a Bizen Flower Vase of tapering form with trumpet neck, covered with a typical dark brown glaze, 6in., marks impressed (2)

121 A baluster Vase with short everted neck, the shoulders with lion mask and ring handles, covered with a flocculent glaze of brown, high-fired and interspersed with patches of white slip, 9in.; and a fluted Vase of simple form, covered with a cracked green glaze, drops of ochre falling over the lip, 8in., mid-19th Century (2)

122 A Suma Bowl of globular shape with incurved rim, covered with a Quang Tung style copper-red glaze, the ochre underglaze showing through, 6in.; and an iridescent black glazed Vase of bulbous form, the tall cylindrical neck with a central knob, 9in. (2)

123 A Takamatsu fan-shaped Dish, with five turtles in low relief in shades of purple on the crackled cream glaze, the sides with stiff leaves and key-fret, $19\frac{1}{4}$ in., mark *Taka impressed*; and an ovoid Vase with everted neck, the mottled brown and black glaze with a black over-glaze falling over the shoulders, the white body showing beneath, $9\frac{3}{8}$ in., c. 1860 (2)

124 A Mishima Bottle of round-shouldered straight-sided form, with typical linear and flowerhead decoration over the crackled cream glaze, $7\frac{5}{8}$ in.; and a Satsuma Bowl covered with cream crackled glaze, $5\frac{1}{4}$ in., late 18th Century (2)

125 A large Bizen Wine Jar of broad double gourd shape, the shoulders with four loop handles, the upper half with a flocculent brown glaze falling over the dark body, $10\frac{3}{4}$ in., wood cover; and a Vase of slender tapering form, with a knob below the neck, flocculently glazed in tones of brown with white slip, $10\frac{3}{4}$ in., mid-19th Century (2)

126 An Akahada Dish with loop handle painted in iron-red over the light green glaze with a cray-fish, $6\frac{1}{2}$ in., mark impressed; a cylindrical Bottle with depressed sides, the brown glaze with controlled darker stripes, $9\frac{1}{2}$ in.; and a Bizen Model of a Cat on a stand with well modelled details, $6\frac{1}{2}$ in. (3)

127 A GOOD SANUKI WARE EWER, covered with a glaze of green, yellow and aubergine of fine finish, $6\frac{1}{4}$ in.; and an Incense Burner of square shape with impressed designs beneath the green glaze, pierced petal cover, 5in. (2)

** Sanuki ware was made towards the end of the 19th Century and is of a rough pottery, often bearing the mark *San yo*

128 A KOGO OR INCENSE BOX, the cover shaped as a reclining ox and covered with a green glaze, $3\frac{1}{2}$ in., signed *Anto*; and another Kogo of circular form, with a floral relief pattern in green, blue and aubergine, $2\frac{1}{2}$ in., bearing the signature *Raku* (2)

** Anto came from Ise province and probably worked during the early part of the 19th Century

129 An old Bottle with a short straight neck, covered with a deep brown crackled glaze, streaks of green falling over the shoulders, 7in.; and a Jar, the Shigaraki body with splashes of thick white feldspathic glaze trickling down the irregular sides (2)

** A note inside states that the late Mr. H. Shugio thought that the latter was of Takamatsu ware.

130 A good Vase covered with a typical brown Seto glaze and with a light splash on the shoulder, $6\frac{1}{2}$ in.; and a Water Jar shaped as a bag with gathered folds forming the neck on which are green splashes over the high-fired black glaze, 6in., two undeciphered impressed marks (2)

131 A MIZUSASHI of unglazed stoneware, shaped as a waisted basket outside, the inside glazed and with lacquer repairs, lacquer cover, 9in.; and a double gourd Sake Bottle, the brown glaze with creamy white overglaze running down from the top in numerous drops, 13in. (2)

132 A GRACEFUL VASE of Chinese shape, covered with a good crackled glaze of pinkish tone, *mark impressed Seifu*; and a cylindrical Vase covered with a thick dark green lead glaze, the rim with an impressed key pattern border, $5\frac{1}{2}$ in. (2)

** The three generations of the Seifu family of potters began with Seifu Yohei who came from Kanazawa, Kaga to Kyoto in 1844.

133 A covered Water Jar, the heavy glaze running down the sides in thick drips of mottled green and brown over a pale crackled base, 6in.; and a Dish painted with an iris in thick blue, green and pink enamel, $6\frac{3}{4}$ in. (2)

134 A MIZUSASHI AND COVER, the body of Shigaraki type, covered with a flocculent Kuang Tung blue-grey mottled glaze, the cover glazed brown, $5\frac{1}{4}$ in.; and an Ewer of pear shape, covered with a mottled "Bird's egg" glaze, 8in. (3)

135 A Mizusashi of double gourd form, the larger bulge at the top and covered with a translucent green and brown glaze which partly falls over the lower half, lacquer cover, 8in.; a Bottle covered with a grey crackled glaze painted with kiri in blue enamel and a Ho-ho bird in underglaze black, 8in.; and a Sake Bottle painted with an iris in green enamel, 7in. (4)

136 A covered Mizusashi, the black Raku type glaze with white slip decoration, 5in., marked Kenzan; a yellow Raku style Vase with two loose ring handles, the base with inscription, the rim with gold lacquer repair, 10in.; a porcelain Jar covered with a black glaze and with white rockwork, $5\frac{1}{2}$ in.; another Jar with an orange and black glaze, $4\frac{1}{2}$ in.; and a group of shells, 7in. (6)

137 A GOOD OLD SETO MIZUSASHI, of the usual form, with a groove encircling the mouth serving to collect the dark brown glaze into a band of flocculence which runs down in bluish brown streaks in Chun or Kuang Tung-like drips, the mouth with old repairs in gold lacquer, lacquer cover, 7in., 17th Century

** A dignified and sober Tea Ceremony utensil, the glaze technique showing great skill.

139



140



122



138 A RARE MIZUSASHI OF OLD ANNAMENE STONEWARE, of slightly bulging form, the mouth with a frilled collar of stiff leaves above four rudimentary handles, the whole covered with a high-fired buff crackled glaze, lacquer cover, $7\frac{1}{4}$ in., probably 14th Century

** Coming as it does from a mainly Japanese collection, there is no reason to doubt that this jar was used as a Tea Ceremony Water Pot, since the dimensions and shape are admirably suited for the purpose; it is known also that Sawankalok and Korean as well as Chinese water pots were sometimes much prized for the Ceremony. A jar of this type does not, however, appear to have been included in any of the known lists of *Cha-no-you* utensils.

[See ILLUSTRATION]

139 A FINE AND RARE GREY OWARI MIZUSASHI, of almost cylindrical form, with an incised band of key fret below the mouth, the body of hard unglazed pale grey Bizen stoneware with scattered flower stars in sunk white slip and two dark patches near the rim, the interior is burnished gilt, $6\frac{3}{4}$ in., lacquer cover, mark impressed *Tojosuke*

** For the work of Tojosuke, see *Morse, op. cit.* p. 214. The mark Tojosuke was first used in 1840 and was used in company with numerous others. The mark on the present example is that illustrated by *Morse*, No. 2986.

[See ILLUSTRATION]

140 A GOOD SETO WATER PITCHER, the slightly waisted cylindrical body with loop handle and cover, the brown glaze with pale vertical bands on either side falling short of the foot, the handle with white slip, 9in., early 19th Century

[See ILLUSTRATION]

141 A Bottle of square shape, the Mishima decorated glaze with a flocculent splash falling over the shoulders, 8in.; another of five-sided form with a flocculent treacle glaze, and an irregular Bottle, the four sides with depressed hollows and glazed in iridescent tan and green, 8 $\frac{5}{8}$ in. (3)

142 EIRAKU: A GOOD TEA BOWL of typical form, covered with a salmon-pink glaze and with an inscription in blue, signed beneath with the rare seal Karin; and another Tea Bowl covered with a flocculent pale green and blue glaze, *seal mark impressed* (2)

** The first has the rare seal Karin, the usual form being Karin Shiryu.

143 A RARE EIRAKU BOWL of conical shape, the outside glazed in mottled brown, the interior decorated in Kinrande style with formal designs in gold over iron red, metal rim, *impressed seal Eiraku*

144 A Sake Bottle of square shape, the black Raku type glaze overlaid with pale flocculent drops over the shoulders, 8 $\frac{1}{2}$ in.; and another of ovoid form with a collar beneath the everted neck, the treacle glaze with iridescent blue and yellow splashes, 7 $\frac{7}{8}$ in. (2)

145 A good Mizuzashi of waisted form, covered with a flocculent glaze in tones of brown, purple and white, finely crackled, 6 $\frac{3}{4}$ in.; and a Plate of irregular shape, the pale treacle glaze with blue and darker patches to one side, 11in. (2)

146 A small early Karatsu Wine Cup with pale glaze and gold lacquer repairs; a Wine Cup in Oribe style; another with incised Chinese poem in shosho on slip; a Wine Cup in Kutani style; and a porcelain Wine Cup with Chinese verses incised on a blue ground, signed *Chikusen of Kyoto* (5)

147 A small Mishima Wine Cup with a *Rokubei seal mark*; another Rokubei Cup with a spout, *impressed mark*; a miniature Ohi Tea Bowl covered with a brown lead glaze; a miniature Seto Tea Bowl; and two other small Cups (6)

148 A miniature Tea Bowl in Kenzan style; an Oribe style Cup with a spout; a miniature Korean type Hakeme Bowl; and three other small Cups in various styles (6)

149 A ROKUBEI STYLE MIZUSASHI, of typical form, the pale yellow-brown glaze with an overglaze of bold high-fired brown, green and white splashes, $6\frac{1}{2}$ in., *impressed pentagon seal, early 19th Century*

150 BANKO: A MIZUSASHI AND COVER, covered with a high-fired brown glaze with a single blue-green splash, *impressed mark Banko*; and a Kyoto cream crackled Mizusashi and Cover with a ridge of green running down in controlled drips, gold lacquer repairs, $7\frac{1}{4}$ in. (4)

151 An unusual Soma Mizusashi of narrow shape, sketchily painted in iron pigment with lively horses beneath the high-fired grey glaze, a band of green crackled Celadon glaze around the rim running down the sides in numerous drips, lacquer cover, $7\frac{1}{2}$ in.

152 A NAOKAZU WINE BOTTLE of waisted form, the top part glazed in cream graduating to a pale buff, $7\frac{1}{2}$ in., *mark impressed Hinoshita ichi kono, c. 1860*; and a Suma Tea Bowl, the exterior ribbed to one side and covered with a mottled treacle glaze, the reverse with *Ashide* characters above waves in white slip, *marks Suma and Totoken impressed, c. 1850* (2)

** For the first type, see Morse, *op. cit.* pl. XVI, No. 2175

153 A GOOD KOTO WARE BOWL of globular shape with slightly everted rim, covered with a patchy dark brown glaze, streaked with slip, falling short of the foot and extending a short way on the inside, $6\frac{1}{2}$ in., *seal mark impressed, c. 1850*

154 A RARE LARGE BOTTLE of pear shape, the tall neck with a collar near the rim, covered with a Karatsu style glaze, painted in coloured enamels on one side with bamboo stems and on the other with a strange tree, freely drawn in tones of green and ochre, the glaze is chipped, exposing the dark red body, *probably 16th Century*

** In shape and proportions this extraordinary bottle corresponds to the Apothecaries' Gallipots as illustrated in Soame Jenyns' "Japanese Porcelain", 1965, pl. 10A and B. An even larger example, comparable in size to this, is in the Gerald Theitlinger Collection; this has initial letters in European capitals. To find a stoneware example of this shape and size is unexpected, especially as were it not for the enamels, it would be an ordinary old Karatsu type with hakeme slip brushed on as in tea ceremony bowls. But the overglaze colours suggest that it may have been made with a Western buyer in mind; and their resemblance to the bolder types of Talavera faience can surely not be accidental. If indeed its affinities are with Spanish faience, it is reasonable to suppose it might be earlier in date than the blue and white porcelain Arita gallipots above-mentioned, and possibly late 16th Century when Spanish influences had not yet been displaced by Dutch.

[See ILLUSTRATION]

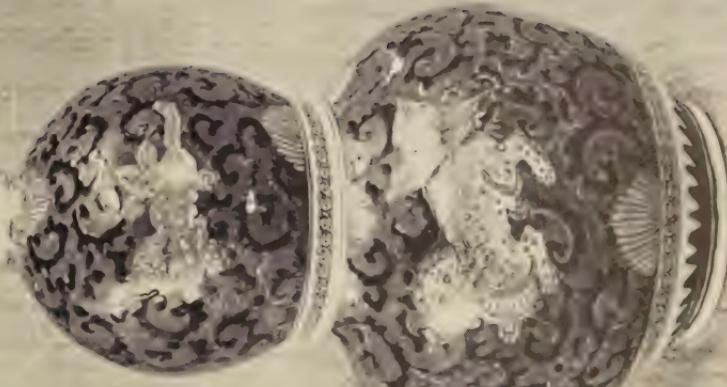
JAPANESE PORCELAIN

155 A FINE LARGE BOTTLE OF DOUBLE-GOURD FORM, painted all over in coloured enamels with green scrolls and red and gold shishi on the iron-red ground, signed in green enamel above the foot rim, 14in., *painted mark, Eiraku tsukuru, late 19th Century*

** A member of the famous Zengoros of Kyoto founded a kiln at Yamashiro where he made wares in the Kutani style in and after 1866.

[See ILLUSTRATION]

156 AN UNUSUAL EARLY ARITA SAKÉ BOTTLE, the porcellaneous stoneware stained and painted in underglaze blue with a verandah and garden scene, the rim with lacquer repairs, *17th Century*





157 A charming lavender-glazed Wine Cup with an incised dragon in Kang hsi style; a small Bowl in Swatow style, *both signed Chikusen*; an attractive octagonal Cup decorated in coloured enamels in Ming style; and four other porcelain Cups (7)

158 AN ATTRACTIVE KAKIEMON CUP of small size, and quatre-lobed shape, painted on the outside with a spray of cherry and three detached blossoms and on the inside with a poppy plant in delicate coloured enamels, *17th Century*

159 A KAKIEMON TRAY of rectangular form, decorated in typical coloured enamels with a dragon-bordered panel enclosing pine, bamboo and plum blossom, the reverse with three plum blossoms, the raised rim mounted in silver, $5\frac{5}{8}$ in. by $4\frac{3}{4}$ in., *early 19th Century*

160 A RARE EARLY KAKIEMON BOWL of conical shape, boldly painted in coloured enamels with a sketchy landscape, chiefly in blue and green with details in iron-red and yellow, the exterior with scattered six-point stars in green enamel, $5\frac{3}{4}$ in., *17th Century*

** This is one of the rare earlier types of Kakiemon, not made for export and brought by the former owner from Japan at the end of the 19th Century.

[See ILLUSTRATION facing page 19]

161 A NABESHIMA DISH of small size and irregular triangular form, painted with a spider's web in underglaze blue and maple leaves in colour, the rim with gold lacquer repairs, $6\frac{3}{4}$ in., *late 18th Century*

162 KOTO: A MIZUSASHI in the form of a bucket, of cylindrical form with a simulated bamboo cross-bar handle, decorated with chidori and waves in white slip on blue, $5\frac{5}{8}$ in., *mark in underglaze blue, Koto, 19th Century*

** The Koto kiln was founded at Sawayama under the auspices of the Hikone family in 1818. The pottery made there was of no special merit until potters from Seto and Kyoto were engaged towards the middle of the 19th Century when porcelain and Celadon wares were produced.

163 An unusual Imari Bowl of large size, the sides pierced with a wide band of interlacing circles, the whole covered with a mazarin-blue glaze with traces of decoration in gold, 18th Century

164 A GOOD LARGE PAIR OF IMARI VASES of faceted beaker form, painted in underglaze-blue and coloured enamels with fan-shaped panels of figures and flowers on a ground of peonies and miniature landscapes within elaborate borders of diaper and floral scrolls with reserved landscape panels, 27½in., late 18th Century (2)

165 A FINE LARGE IMARI DISH, the centre painted with a vase of flowers flanked by two fabulous birds forming a symmetrical design within a border of scrolling foliage with four panels, two containing birds and two painted with shishi, all in tones of underglaze-blue, iron-red and gilding with details in yellow, green and aubergine, 20½in., 18th Century

** The panels in the border are similar to those on the dish illustrated by Soame Jenyns in *Japanese Porcelain*, pl. 46A and stated to have probably been made for the Dutch East India Company between 1734 and 1737.

166 ANOTHER DISH FROM THE SAME SERVICE, decorated in similar style in underglaze-blue, coloured enamels and gilding, 17½in., 18th Century

167 ANOTHER DISH FROM THE SAME SERVICE, painted in brilliant enamels and underglaze-blue, 15¼in., 18th Century

168 TWO DISHES FROM THE SAME SERVICE, in sizes, decorated with a vase of flowers, birds and shishi in underglaze-blue and coloured enamels, 14½in. and 12½in., 18th Century (2)

169 A fluted Imari Bowl richly decorated in typical style, 7in.; an uncommon Imari Tray decorated with famille-verte medallions on a red floral ground, 9in.; and a square Jar, the rim repaired in gold lacquer (3)

170 A DEEP HIRADO DISH with lacquer cover, of straight-sided form, sparsely decorated in low relief with white chrysanthemums and leaves in underglaze-blue, finely modelled in good detail, the cover with a chrysanthemum bloom knop, $6\frac{1}{2}$ in., 19th Century

171 A Hirado Vase of cylindrical form, delicately painted with a landscape in underglaze-blue, $5\frac{3}{4}$ in.; a small Hirado Wine Cup with a typical pattern of boys beneath trees; a larger octagonal Bowl marked *Soshiro of Hizen*; and a small dragon Cup marked *Yung Cheng* (4)

172 A small Celadon Wine Cup marked with the seal *Eiraku*; a small two-handled Cup painted with a landscape; and eight other small Cups, all with underglaze-blue decoration (10)

173 An unusual porcelain Tea Jar with decoration in underglaze-blue; and a miniature stoneware Model of an old Oribe Fish-kettle, ivory covers (4)

Various Properties

174 A LARGE CREAM-GLAZED BOWL of deep rectangular form, the glaze of even tones and heavily crackled, $8\frac{1}{2}$ in.; and a small Bowl with loop handle, covered with a flocculent crackled glaze, falling short of the foot, $5\frac{1}{2}$ in. (2)

175 A TAKATORI TEA BOWL, the red body with bold splashes of thick milky glaze beneath the brown-glazed rim, *repaired*, 5in., late 18th Century; and a Satsuma leaf-shaped Dish, covered with a cream crackled glaze and supported on three feet, $7\frac{3}{4}$ in. (2)

176 A GOOD EARLY SATSUMA SAKÉ BOTTLE of irregular form, the dark green tea-dust glaze falling short of the red foot, wood cover, $5\frac{1}{2}$ in., 17th Century

** Ex Peer Groves Collection, No. 8.
* Ex Ambrose Lee Collection.

177 A GOOD SETO HORSE-EYE DISH, of the usual form, painted in brown with six whorls around the outside within a brown rim, the well with seven spur marks in the crackled cream glaze, 12½in., 17th Century

178 A SMALL KENZAN STYLE BON of square shape, boldly painted in blue enamel with a spray of plum blossom, the upright sides with stiff leaves and floral diaper, 4½in., bearing the written signature in a rectangular reserve, *Kenzan*

179 KENZAN STYLE: A BON of square shape with upright sides, freely drawn in brown, yellow and green over the crackled cream glaze with a branch of flowering tree, the sides with stylised floral designs in blue, repaired in gold and red lacquer, 7¼in., bearing the written signature in a round reserve, *Kenzan*, in kiri-wood box inscribed "Kenzan"

180 An unusual shaped Dish, painted in the centre with a man seated with a *sho* before him, the rim moulded and painted with birds and flowering trees, repaired, 8¾in., signed on the back

181 An attractive pair of late Hirado porcelain Bottles of ovoid form with short necks, each painted in underglaze-blue with two birds flying past a clump of chrysanthemums, 5½in., wood stands (4)

LACQUER

182 A VERY GOOD SAGE-JUBAKO or Picnic Set, the cabinet decorated with a landscape on the top, the sides with alternate squares in roiro and nashiji, containing a small bon, lacquered with a landscape, a small tray and box with cherry blossoms in gold and silver leaf over a togidashi stream, a five-tiered box with cherry trees, all on a ground of rich nashiji, and two silvered copper bottles and covers engraved with cherry trees, 6¾in. by 12½in. by 12½in., 18th Century

183 A LACQUER TOBACCO-BON, the cabinet with two drawers, decorated with a rubbed takamakiye landscape on a nashiji ground, the metal mounts chased with floral diaper designs, two hinged brackets at the front for the pipe, $5\frac{3}{4}$ in. by $9\frac{5}{8}$ in., late 18th Century

184 A WOOD TOBACCO-BON or Smoker's Set, the lower part containing three drawers of varying size, lacquered in gold with Autumn grasses on a low mound, the upper part with pierced decoration and with a gourd-shaped brass ash-tray and cover and bamboo and brass pipe, metal handles and mounts, 8in. by $8\frac{1}{2}$ in., early 19th Century

185 Two painted wood Masks for the Noh Drama, one of a Shojo with red hair, the other of Buaku, the angry warrior, the natural flesh tints of the faces are somewhat worn and the paint is chipped, early 19th Century
(2)

The Property of a Lady

186 A GOOD LARGE BUNKO or Document Box, the cover richly decorated in tones of gold on yasurime with silver details showing the entrance to a walled garden with a willow and a cherry tree at the back, the inside with dwarf pines with bamboo and cherry on an island beneath cloud bands on a nashiji ground, the sides with similar trees behind a plaited fence, $16\frac{3}{4}$ in. by $13\frac{1}{2}$ in., early 19th Century

** With this lot is sold a letter from the Empress Eugenie of France to Sir Henry Thompson, dated 1873, stating that the box contained her private papers when she escaped from Paris soon after the Disaster of Sedan. The box has since passed down through Sir Henry's family to the present owner.

SHIBAYAMA AND WORKS OF ART

Various Properties

187 A COVERED SHIBAYAMA TUSK VASE, decorated in typical style with a long-tailed cock perched on a drum on a stand beneath a flowering cherry tree while doves peck on the ground below (some damage), the reverse with chrysanthemums and other flowers, the cover surmounted by an elephant, silver mounts, $12\frac{3}{4}$ in., wood stand with pierced sides (2)

188 A FINE GARNITURE OF THREE SILVER AND IVORY SHIBAYAMA VASES, the central vase decorated in typical rich style with cocks and chickens (some damaged), among chrysanthemums, the reverse with a lantern suspended from a flowering cherry tree, the shoulders with double-dragon handles, the cover surmounted by an eagle, the flanking vases each decorated with fish and flowering plants, and with elephant mask and ring handles, all with silver feet and necks, inlaid in coloured enamels with stylised flowers, 9in. to $9\frac{1}{4}$ in., signed *Masayuki (Seishi)* (4)

189 A VERY FINE COVERED SHIBAYAMA TUSK VASE, decorated in typical style on one side with pigeons flying round a stone garden lantern with chrysanthemums growing from rockwork below, the reverse with a lantern suspended from a flowering cherry tree above peonies in full bloom, all inlaid in wood, horn, pearl, stag's-horn, silver filigree, coloured ivory and coral, the silver mounted cover surmounted by a seated figure of a man with a terrapin and a basket of shells, $12\frac{3}{4}$ in., wood stand with pierced sides (2)

190 A VERY FINE SILVER AND SHIBAYAMA MINIATURE CABINET, the outside decorated with ten gold fans with silver bars, inlaid in various materials with birds and flowering plants, each with the signature of the designer and an reserved on a ground of silver filigree scrolls over a yasurime base, the inside of the door and the three drawers are lacquered in togidashi style with maple leaves and aquatic plants and the whole is mounted in silver, $4\frac{1}{4}$ in. by $4\frac{7}{8}$ in. by $5\frac{5}{8}$ in.

191 AN EXTREMELY FINE GOLD LACQUER AND SHIBAYAMA TWO-FOLD SCREEN of small size, decorated in pearl, horn, coloured ivory and coral with numerous figures at various domestic pursuits, small panels below with musical instruments, the reverse with two panels depicting elaborate baskets of flowers in a takamakiye landscape, two smaller panels beneath with flowering trees, the panels reserved on a ground of rich gyobu-nashiji and with silver mounts, *each fold 4½in. by 8in.*

192 A GOOD TWO-TIERED Box of Chinese hardwood, decorated on the top and sides with chrysanthemums inlaid in ivory, pearl and soapstone in very high relief, the borders with stylised butterflies and scrolls, *6in. by 9¼in., signed in seal form*

193 A GOOD IVORY BOX IN THE FORM OF A GOURD, the skin well carved and with vine leaves and tendrils applied in white mother-o'-pearl, the inside is lacquered brown and signed on one side in gold lacquer *Ogan* and on the other with an inscription

194 AN UNUSUAL PAIR OF EBONY KOGO in the form of drums, of differing size, each inlaid with boxwood studs and applied on the top with a group of dance masks and accoutrements, the larger box with hats, a mask and a flute round the sides, *4in. and 5½in.* (2)

195 A GOOD PAIR OF IRON SPILL-VASES, of cylindrical form, inlaid in gold with decorated musical instruments and books on a ground of silver diapers, the spreading feet with cherry blossom in gold and silver, the borders also of silver, *5¾in.*, 18th Century, signed *Tokyo dweller—?* (2)

196 AN EXTREMELY FINE JAPANESE SILVER TEA SERVICE MADE FOR THE EUROPEAN MARKET, each piece of quatre-lobed form with chrysanthemums, kiri and peonies in rich coloured enamels within cloissons, the covers set with silver and enamel butterflies with their wings spread, comprising: Tea-kettle and Cover with elaborate Stand and Lamp; Teapot and Cover; Milk Jug, Sucrier and Cover, and Sugar Tongs, each piece marked beneath *Musashiya*, fitted wood case

** This service was made by S. Musashira of Yokohama from whom it was purchased in 1903.

197 A Garniture of three Sentoku Vases, the central one with a cover, of ovoid form with everted necks and set on high openwork circular feet, the bodies inlaid in gold and silver with panels of chrysanthemums, the shoulders set with daikon and rat handles, 11in. and 12in. (4)

198 A PATINATED BRONZE VASE of ovoid shape with slightly everted neck, decorated in high relief with revellers in a ferry-boat, slight details in ivory and coral, *signed in Sosho*, 25in.

199 AN EXTREMELY LARGE AND FINE BRONZE VASE made for the European market, of globular shape with tall neck and double-dragon handles, decorated in high relief with panels of peacocks, rakkan and merry-makers in landscapes, set on a high three-legged stand on a circular base decorated with dragons, scale designs, formal patterns and antiques, 6ft. 4in.

END OF SALE

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SALE OF

A REMARKABLE COLLECTION OF JAPANESE POTTERY AND JAPANESE WORKS OF ART

Monday 11 March 1968

PRICES AND BUYERS' NAMES

ot	£	\$	Lot	£	\$
1 Lubinski	42	100.80	48 Fussell, P. A.	42	100.80
2 Lubinski	40	96.00	49 Lutkins, Mrs.	60	144.00
3 Eveleigh, M. F.	6	14.40	50 Impey	34	81.20
4 Lee, E. V.	160	384.00	51 Hara	40	96.00
5 Hara	32	76.80	52 Keggie	26	62.40
6 Hara	40	96.00	53 Meade, Miss M.	55	132.00
7 Tagliaferri	85	204.00	54 Galerie Art-Vina	40	96.00
8 Hara	70	168.00	55 Galerie Art-Vina	32	76.80
9 Tagliaferri	40	96.00	56 Galerie Art-Vina	30	72.00
10 Ghika, N.	48	115.20	57 Hara	28	67.20
11 Sparks, Mrs. K.	12	28.80	58 Bravington, F. B. C.	55	132.00
12 Fussell, P. A.	14	33.60	59 Bluett	30	72.00
13 Impey	40	96.00	60 Lutkins, Mrs.	70	168.00
14 Hara	18	43.20	61 Godfirnon	35	84.00
15 Morley	11	26.40	62 Keggie	38	91.20
16 Offermann	50	120.00	63 Godfirnon	28	67.20
17 Dorf, Mrs. D.	170	408.00	64 Martius, Dr. C.	60	144.00
18 Tagliaferri	60	144.00	65 Sparks, Mrs. K.	10	24.00
19 Fine Art Society	8	19.20	66 Ghika, N.	12	28.80
20 Bluett	30	72.00	67 Haytor	6	14.40
21 Patch	4	9.60	68 Henry, R. J.	16	38.40
22 Tagliaferri	130	312.00	69 Hara	18	43.20
23 Derham, A.	30	72.00	70 Tagliaferri	55	132.00
24 Hara	38	91.20	71 Hara	70	168.00
25 Bonetti	28	67.20	72 Impey	14	33.60
26 Ghika, B.	22	52.80	73 Galinsky	10	24.00
27 Crane, F.	12	28.80	74 Crane, F.	11	26.40
28 Logsdail	35	84.00	75 Token, Nihon-	7	16.80
29 Bonetti	24	57.60	76 Moss, S. L.	40	96.00
30 Johns, Capt.	7	16.80	77 Tagliaferri	190	456.00
31 Winkworth	40	96.00	78 Spink	70	168.00
32 Morley	10	24.00	79 Berès, P.	190	456.00
33 Solti, Mrs. A. V.	18	43.20	80 Hara	25	60.00
34 Morley	12	28.80	81 Morley	58	139.20
35 Smitz	10	24.00	82 Harding, J.	7	16.80
36 Impey	23	55.20	83 Malcolm, K. R.	22	52.80
37 Drysdale	5	12.00	84 Tagliaferri	50	120.00
38 Calvoressi	18	43.20	85 Mann, A. R.	50	120.00
39 Hara	28	67.20	86 Hara	30	72.00
40 Morley	38	91.20	87 Impey	12	28.80
41 Hara	35	84.00	88 Galerie Art-Vina	25	60.00
42 Hara	28	67.20	89 Galerie Art-Vina	22	52.80
43 Morley	38	91.20	90 Bailey, Miss S.	28	67.20
44 Keggie	22	52.80	91 Impey	28	67.20
45 Tagliaferri	45	108.00	92 Impey	45	108.00
46 Tagliaferri	42	100.80	93 Impey	14	33.60
47 Token, Nihon-	45	108.00	94 Martius, Dr. C.	45	108.00

Lot		£	\$	Lot		£	\$
95	Winkworth	14	33.60	150	Crane, F.	18	43.20
96	Alsdorf, J. W.	150	360.00	151	Moss, S. L.	12	28.80
97	Mann, A. R.	16	38.40	152	Schmidt	12	28.80
98	Sparks, Mrs.	4	9.60	153	Moss, S. L.	10	24.00
99	Martius, Dr. C.	60	144.00	154	Moss, S. L.	180	432.00
100	Morley	11	26.40	155	Harding, J.	38	91.20
101	Haytor	5	12.00	156	Haytor	30	72.00
102	Chinko	6	14.40	157	Impey	12	28.80
103	Morley	10	24.00	158	Harding, J.	42	100.80
104	Token, Nihon-	32	76.80	159	Impey	12	28.80
105	Tagliaferri	48	115.20	160	Alsdorf, J. W.	200	480.00
106	Tagliaferri	75	180.00	161	King, D. H.	35	84.00
107	Toller	58	139.20	162	Morley	2	4.80
108	Lutkins, Mrs.	100	240.00	163	Morley	5	12.00
109	Schmidt	8	19.20	164	Lang	150	360.00
110	Galerie Art-Vina	24	57.60	165	Marchant	50	120.00
111	Impey	36	86.40	166	Marchant	55	132.00
112	Johns, Capt.	6	14.40	167	Harding, J.	50	120.00
113	Solti, Mrs.	5	12.00	168	Harding, J.	65	156.00
114	Hilliard, J.	14	33.60	169	Alsdorf, J. W.	8	19.20
115	Morley	18	43.20	170	Morley	16	38.40
116	Morley	12	28.80	171	Impey	28	67.20
117	Fussell, P.A.	5	12.00	172	Hilliard, J.	3	7.20
118	Oriental Antiquities	38	91.20	173	Haytor	9	21.60
119	Oriental Antiquities	16	38.40	174	Stevenson	8	19.20
120	Hara	28	67.20	175	Crane, F.	16	38.40
121	Morley	5	12.00	176	Impey	38	91.20
122	Morley	5	12.00	177	Rawlence	24	57.60
123	Morley	7	16.80	178	Henry, R. J.	20	48.00
124	Solti, Mrs.	6	14.40	179	Rabin	28	67.20
125	Schmidt	18	43.20	180	Haytor	5	12.00
126	Halls, A. J.	18	43.20	181	Crane, F.	8	19.20
127	Winkworth	16	38.40	182	Harding, J.	90	216.00
128	Morley	22	52.80	183	Crane, F.	32	76.80
129	Beurdeley	75	180.00	184	Sparks, Mrs.	18	43.20
130	Crane, F.	12	28.80	185	Thurber, A. G.	35	84.00
131	Solti, Mrs.	14	33.60	186	Harding, J.	320	768.00
132	Haytor	5	12.00	187	Harounoff, J.	55	132.00
133	Crane, F.	22	52.80	188	Harding, J.	360	864.00
134	Morley	26	62.40	189	Graus Antiques	130	312.00
135	Crane, F.	12	28.80	190	Marchant, S.	480	1,152.00
136	Crane, F.	38	91.20	191	Graus Antiques	390	936.00
137	Tagliaferri	55	132.00	192	Smith, Duncan-	35	84.00
138	Tagliaferri	85	204.00	193	Spink	125	300.00
139	Tagliaferri	38	91.20	194	Harding, J.	35	84.00
140	Lutkins, Mrs.	40	96.00	195	Harding, J.	50	120.00
141	Hara	24	57.60	196	Patch	450	1,080.00
142	Toller	60	144.00	197	Smith, Duncan-	36	86.40
143	Moss, S. L.	10	24.00	198	Harounoff, J.	50	120.00
144	Schmidt	14	33.60	199	Graus Antiques	165	396.00
145	Moss, S. L.	9	21.60		Total of Sale		
146	Impey	16	38.40			£9,172	
147	Impey	8	19.20				\$22,012.80
148	Moss, S. L.	10	24.00				
149	Morley	12	28.80				

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 2.40 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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